PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN MARCH 2019

NEAR NORTH SIDE MULTIPLE PROPERTY DISTRICT

INDIVIDUAL BUILDINGS IN AN AREA GENERALLY BOUNDED BY: CHICAGO AVENUE, LASALLE DRIVE, GRAND AVENUE, AND FAIRBANKS COURT.

CITY OF CHICAGO
Rahm Emanuel, Mayor

Department of Planning and Development
David Reifman, Commissioner

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NEAR NORTH SIDE MULTIPLE PROPERTY DISTRICT

BOUNDED GENERALLY BY: CHICAGO AVENUE, LASALLE DRIVE, GRAND AVENUE, AND FAIRBANKS COURT.

PERIOD OF SIGNIFICANCE: 1872-1923

642 N. Dearborn St.
Date: Circa 1872
Architect: Not Known

17 E. Erie St.
Date: Circa 1870s
Architect: Not Known

14 W. Erie St.
Date: 1875
Architect: Not Known

110 W. Grand Ave.
Date: Circa 1872
Architect: Not Known

1 E. Huron St.
Date: 1880
Architect: George H. Edbrooke

671 N. State St.
Date: 1876
Architect: Not Known

9 E. Huron St.
Date: Circa 1870s; front addition 1922-23
Architect: Edgar Martin (1922-23)

10 E. Huron St.
Date: 1883
Architect: Cobb & Frost

16 W. Ontario St.
Date: Circa 1872; 1888 alterations
Architect: Ackermann & Starbuck (1888)

18 W. Ontario St.
Date: Circa 1872
Architect: Not Known

212 E. Ontario St.
Date: 1885
Architect: Burling & Whitehouse

222 E. Ontario St.
Date: 1885
Architect: Burling & Whitehouse

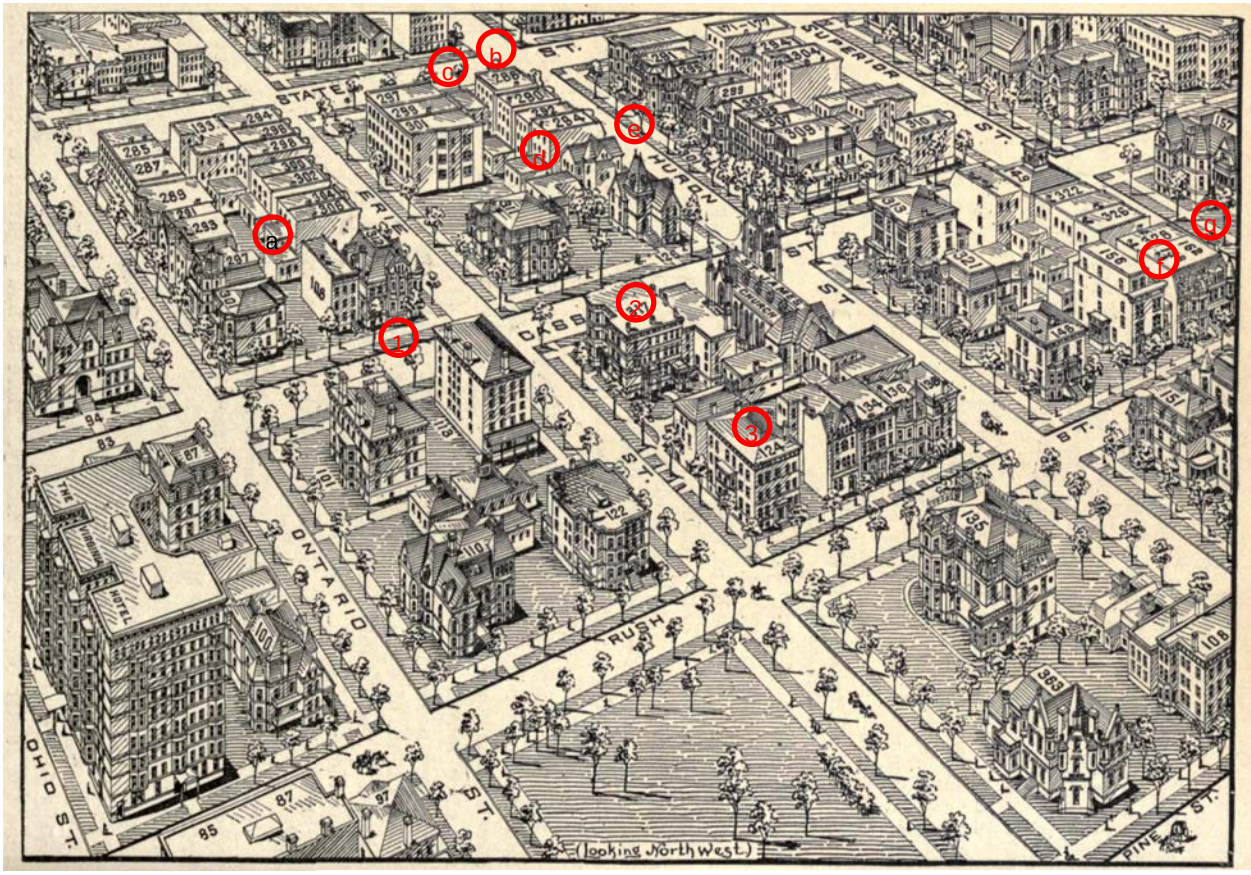
716 N. Rush St.
Date: 1883
Architect: Henry Ives Cobb

42 E. Superior St.
Date: 1883
Architect: Treat & Foltz

44-46 E. Superior St.
Date: 1872
Architect: Agnew & Hennessey (builders)

Chicago's Near North Side is one of the city's oldest neighborhoods, with a complex history of building, rebuilding, and transition that is reflected in the area's variety of building types and scales that characterize its streets. The Near North Side developed prior to the Great Chicago Fire of 1871 as one of the city's significant clusters of upper- and upper-middle-class residents and families. Despite the great fire, which essentially leveled the neighborhood, its residents rebuilt and attracted new families to the area and enabled its continued growth and opulent development during the Gilded Age. Within this area, the Near North Side Multiple Property District contains a visually distinctive collection of 15 single-family houses and early apartment buildings that exemplify, individually and collectively, the finely-crafted residential architecture that once filled much of the Near North Side between Chicago Avenue to the north, LaSalle Street to the west, Grand Avenue to the south, and Fairbanks Court on the east.

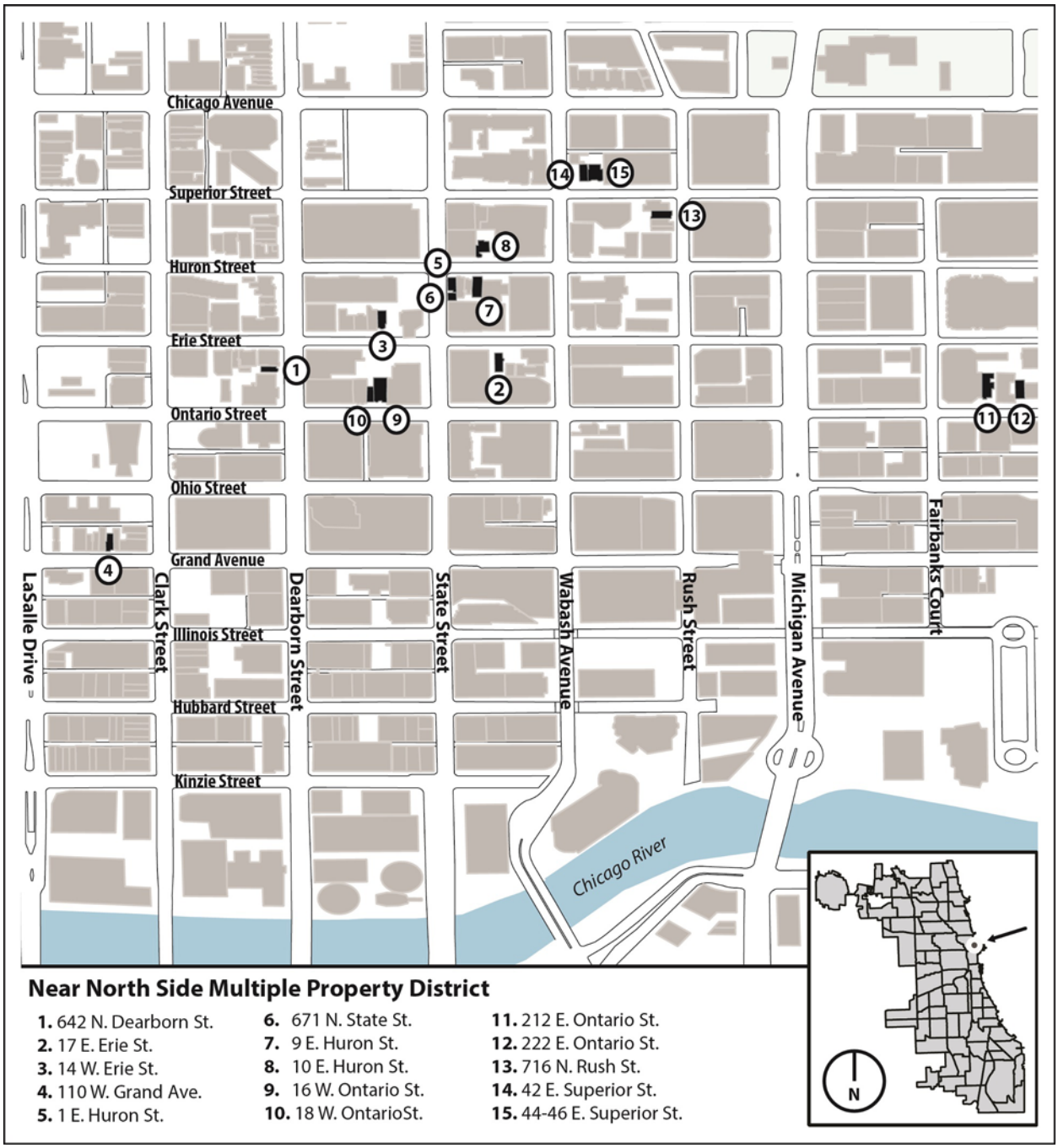
The neighborhood's success as a desirable community for the city's affluent was challenged during the late-nineteenth and early-twentieth centuries by the growth of the Gold Coast neighborhood to the north. Its residential character gradually transitioned during the twentieth century toward dense commercial and retail uses as offices and stores moved northward from



View of the fashionable Near North Side as illustrated in Rand McNally's 1893 *Guide to Chicago*. Several of the houses in this designation and three individual Chicago Landmarks are visible. The street at the bottom right corner was known as Pine Street but is now called Michigan Avenue.

a. 17 East Erie Street
b. 1 East Huron Street
c. 671 North State Street
d. 9 East Huron Street
e. 10 East Huron Street
f. 716 North Rush Street
g. 42 East Superior Street

Individual Chicago Landmarks:
1. Ransom Cable House
2. Samuel M. Nickerson House
3. McCormick Double Houses



The Near North Multiple Property District is located in the Near North Side Community Area and consists of 15 individual buildings in an area roughly bounded by Chicago Avenue, LaSalle Drive, Grand Avenue, and Fairbanks Court.

the confines of the Loop. Many of the larger mansions that had anchored the neighborhood and defined sub-areas, like McCormickville around Erie and Rush Streets, were largely replaced by parking lots, high-rise apartment towers, and retail development. Although many of the area's residential buildings are gone, the 15 houses and apartments included in this district, in addition to several other individually designated Chicago Landmarks in the area, are the best remaining examples of late-nineteenth century residential architecture in the Near North Side.

The Near North Side Multiple Property District's collection of 15 buildings, with their high-quality architectural designs, based on historic architectural styles, use of traditional building materials, and fine craftsmanship, reflect the early residential development of the larger Near North Side Community Area.

THE HISTORY AND DEVELOPMENT OF THE NEAR NORTH COMMUNITY AREA

The Near North Side has a complex history as one of Chicago's oldest neighborhoods. Located just north of the Chicago River up to North Avenue, the original northern boundary for the city, the Near North Side's proximity to downtown Chicago encouraged a plethora of uses, functions and activities during the first decades of the city's history that made this community area one of Chicago's most physically and socially diverse.

Before the Chicago Fire of 1871, the western portion of the Near North Side was developed as a working-class neighborhood dominated by factories, warehouses, and other commercial buildings, with low-income residential neighborhoods filled with early European immigrants, including Germans and Swedes, with Italians following later in the century. Businesses, warehouses and factories lined the north bank of the Chicago River, extending several blocks inland. North Clark Street developed as an important commercial "spine" running north from downtown to the city's edge and beyond, merging with an existing Indian and trader trail to the north. North Michigan Avenue did not exist. Instead, Pine Street ran north from riverfront warehouses and was largely commercial in early years. Streeterville did not exist, as most of this portion of the Near North Side was created as late nineteenth century and early twentieth century landfill into Lake Michigan. North of Chicago Avenue, the Near North Side was largely commercial and working-class residential.

"Better" residential areas in the Near North Side were largely confined to Rush Street and Wabash Avenue (then known as Cass Avenue) and connecting streets. Here, roughly between Ohio and Superior, large mansions and "better class" upper-middle-class houses and row houses were built, mostly before 1870. Vehicular access to the Near North Side from points south of the Chicago River was dependent on swing bridges, pivoting on a central support in the middle of the river, and boat collisions with bridges was a constant problem through much of the 19th century. Interrupted access to the North Side encouraged the wealthy to build houses in downtown itself or in residential districts spreading south into the South Side. Only those with a real interest in Near North Side living built fine houses here.

Such an extended family were the McCormicks. Its patriarch, Cyrus McCormick, had established the McCormick Reaper Company factory on the north bank of the Chicago River, and the family built houses several blocks north in the years before the 1871 Fire. Rush Street had the then-best bridge across the river, so the McCormicks built on Rush and adjacent streets such as Superior and Huron. This "McCormickville" drew other residents and builders, creating

The Near North Side developed as a neighborhood of upper-middle class residents before the great fire of 1871 who built several large mansions on Rush Street and Wabash Avenue. However, the fire left the Near North Side in ruins.

The view at right was taken after the fire looking southwest from the Water Tower, which survived the fire. Blocks of rubble, scorched trees, and the burned shells of St. James Church (left) and Holy Name Cathedral (right) are visible.

Chicago History Museum ichi-64284

a good-quality neighborhood within a largely commercial and working- and middle-class residential community area.

This early urban development in the Near North Side almost completely disappeared in the conflagration of the 1871 Chicago Fire. Only the limestone-built Water Tower survived and remains intact today. Other buildings, including former Chicago Mayor William Ogden's house, survived, but have since been demolished (the Newberry Library replaced the Ogden house). The McCormicks rebuilt their burnt houses, as did some others in the neighborhood. Additional houses and small flat buildings were built, between the 1870s and 1890s, especially between North Clark Street and North Pine Street, Ohio Street and Superior Street, North Dearborn Avenue and North LaSalle Street. These blocks developed as prestigious residential streets leading to Lincoln Park, built up mainly with closely-spaced houses and row houses. Dearborn was also associated with the fine residential area that sprang up around Washington Square, north of Chicago Avenue and outside the area covered by this report. Pine Street, especially just south and north of the Water Tower, developed with mansions. East of Pine, Superior, Huron, Erie and Ontario developed with upper-middle-class houses, some free-standing but many row houses.

The 1870s, 1880s, and 1890s were the prime decades of this small-scale residential development. By 1900, the area covered by this report was already transitioning from fine single-family housing and high-quality flats to lesser flats and subdivisions of houses into flats or even rooming houses. Large houses began to be torn down for commercial development, or if kept, were converted into offices. The McCormicks remained strong high-society anchors, but elite Chicagoans wanting to live in the Near North Side were gravitating, by the early 1890s, to what is today known as the Gold Coast. This area, largely bounded by Division, Lake Shore Drive, North and Dearborn, with a smaller section consisting of Elm, Cedar and Bellevue

The Perry Smith Residence was built in 1874 at the northwest corner of Michigan Avenue and Huron Street. The house was demolished in 1918 for commercial development.

Chicago History Museum, ichi-50489

The opulent Cyrus Hall McCormick mansion was built on the northeast corner of Rush and Erie streets between in 1875 and 1879. It was demolished in 1954.

Chicago History Museum

The McCormick Double House was built by Leander and Cyrus McCormick in 1875 and designed by Frederick and Edward Baumann. It stands on the northwest corner of Rush and Erie streets and is a designated Chicago Landmark.

Ransom R. Cable built this grand house on the southwest corner of Wabash Avenue and Erie Street in 1886. It was designed by Cobb & Frost and is a designated Chicago Landmark. ***See:*** **Building Catalog entry for 17 E. Erie St.**

Cornell University

This view is looking east along Erie Street toward Wabash Avenue. Samuel M. Nickerson built this stone-clad home designed by Burling & Whitehouse on the northeast corner of Wabash and Erie in 1879. It is a designated Chicago Landmark. The non-extant Henry H. Porter house is visible in the background. The rebuilt tower of St. James Church can also be seen in the upper right corner.

Chicago History Museum

between Lake Shore Drive and State, increasingly was the desirable wealthy neighborhood in the community area.

The 1900s saw these trends accelerating. The development of North Michigan Avenue in the 1920s turned Pine Street and its extension, Lincoln Parkway, into a wide Parisian-style boulevard increasingly lined with fine shop buildings, clubs, offices and other prestigious buildings. Nineteenth century mansions on or adjacent to the avenue that survived early redevelopment were mostly gone by World War II. Houses east of Michigan Avenue increasingly were converted to commercial use or demolished altogether. Even the McCormicks began to leave the neighborhood and were gone in the post-World War II era.

Few large mansions survived this redevelopment intact, with the Nickerson House at 40 East Erie Street, the Cable House at 25 East Erie Street, and the Robert McCormick Double House at 660 North Rush Street being the most significant, both architecturally and historically, to have survived. (All three houses are individual Chicago Landmarks.) Most other surviving houses were smaller in scale, more upper-middle-class in character, and through happenstance typically remained due to residential subdivision or conversion to offices. Surviving small flat buildings typically kept their residential character, but in many cases were subdivided further into smaller flats or even single rooms rented separately.

Significant changes, including demolition, for these surviving houses and small flat buildings continued to be the norm into the 1960s and beyond to the present day. Almost all houses east of North Michigan Avenue in Streeterville have disappeared in the wake of high-rise construction for offices, hotels, and medical facilities. No houses remain on Michigan Avenue and most have disappeared from Rush and Wabash and connecting streets (Superior, Huron, Erie, Ontario and Ohio) giving way to either early- and mid-twentieth century low-rise buildings or later high-rises. This development trend towards high-rise density has only accelerated in the last 30 years. West of State Street, a greater number of houses and flats survived into the 1980s, but have since been demolished as high-rise residential and hotel building construction has become common in this part of the Near North Side, especially since 2000.

THE DESCRIPTION OF THE NEAR NORTH SIDE MULTIPLE PROPERTY DISTRICT AND ITS BUILDINGS

The Near North Multiple Property District is comprised of 15 buildings that, taken together, exemplify the early post-Chicago Fire of 1871 period, when the area covered by this report developed with handsome, architecturally significant houses and row houses, plus small flat buildings of similar scale and character. They are the best surviving such small-scale residential buildings in the area, both in terms of architectural style and historical integrity, and together tell the story of this portion of the Near North Side when it was a fine, residential neighborhood of mansions, more modest houses, and small flats.

The oldest surviving residential buildings in this portion of the Near North Side date from the 1870s, after the Fire. These early buildings from that first decade after the 1871 Fire tend to be Italianate in style. They typically are tall and narrow, fitting on standard Chicago lots. Half of the buildings in this report are Italianate in style. This style, loosely based on traditional Italian country architecture, was by far the most popular architectural style in Chicago during the 1870s. Several are clad completely with brick, while a number have front facades of locally-

Nearly half of the buildings in the district were built in the first decade after the Chicago Fire of 1871 and were designed in the popular Italianate style. Most are tall and narrow with either brick or locally-quarried limestone cladding with stone lintels featuring incised stylized foliate carving.

Clockwise from top left:
17 E. Erie, 110 W. Grand, 1 E. Huron, 14 W. Erie, 18 W. Ontario, and 44-46 E. Superior.

The Second Empire style is similar to the Italianate style but features a prominent mansard roof. 16 W. Ontario St.

The Queen Anne style buildings in the district are all of red brick and feature front bays with a variety of window shapes and other decorative features. The bay of 10 E. Huron St. is at left and a dormer on 222 E. Ontario St. is at right.

The curvilinear roof of 212 E. Ontario presents elements of the Queen Anne style, while the brick walls below reflect the Romanesque Revival style.

The brownstone-clad house at 716 N. Rush St. blends the Queen Anne and Romanesque Revival styles.

quarried Joliet limestone. Those included in this report are the Italianate-style house at 642 North Dearborn Avenue, clad with a front façade of limestone and with incised lintels; 1 East Huron Street and its neighbor at 671 North State Street, both brick-clad and with Italianate-style ornament; the house at 18 West Ontario Street, with a limestone front, incised lintels and a simple cornice; the house at 17 East Erie Street, with common-brick walls and incised lintels; the brick-clad house at 110 West Grand Avenue with incised lintels; and the attached double house at 44-46 East Superior Street, exemplary of the Italianate style with limestone walls and incised lintels. Lastly, the early flats building at 14 West Erie Street has brick walls and handsome incised stone lintels.

The Second Empire architectural style is a Classical-inspired style that reflects the popularity of contemporary French buildings built in the 1850s and 1860s during the reign of French Emperor Napoleon II. Similar in many ways to the Italianate, Second Empire-style buildings were also most popular in the 1870s and usually have visually-distinctive *mansard* roofs that place a full floor behind a steeply-sloping roof. The house at 16 West Ontario Street exemplifies this style

The Queen Anne style is important to this collection of buildings. It is one of the most prominent and important of architectural styles for Chicago neighborhood buildings built between roughly 1880 and the early 1890s, and it is characterized by varied building materials of different colors and textures, an emphasis on ornament, and (often) asymmetrical building designs and forms. The style is so associated with this late period of British Queen Victoria's reign that it often is characterized as "Victorian architecture." Buildings designed in the Queen Anne style included in this report consist of the brick and stone house at 10 East Huron Street, with its unusual foot print reflecting the shift of building setbacks from the street between those east and those west of the house; the house at 42 East Superior Street, built in 1883 and reflecting the medieval influences found in some Queen Anne buildings with its second-floor oriel bay; and the large house on a wider-than usual lot at 222 East Ontario Street, which has a visually interesting, stylized-Renaissance Revival-style front entrance added during the 1930s.

This last building's near neighbor at 212 East Ontario Street has characteristics of both the Queen Anne and Romanesque Revival styles. Its use of brick for walls and stone for trim is typical of the Queen Anne, while its round-arched first-floor window and visually-unusual curvilinear roof dormer reflect the influence of the Romanesque Revival. Another house included in the report that reflects both Queen Anne and Romanesque Revival is the brownstone-clad house at 716 North Rush Street, built in 1883 by significant Chicago architect Henry Ives Cobb as his own residence.

Lastly, the house at 9 East Huron Street exemplifies a real-estate trend found in Chicago in the 1920s and 1930s – the complete remodeling of nineteenth century houses into more modern and up-to-date buildings for new owners. This building, possibly originally an Italianate-style house similar to buildings to its west, was completely remodeled by architect Edgar Martin as a new home for the Hoops Advertising Co. The building was given a new front addition that filled in the existing front yard, brought the new façade directly to the street and provided a ground-floor entrance with no raised stoop. The new façade was designed in the then-fashionable Colonial Revival style with a gray limestone-clad first floor and brick upper floors, plus Classical-style lintels and swags.

BUILDING CATALOG

1. 642 North Dearborn Street
Circa 1872

The three-story house at 642 North Dearborn was completed immediately after the disaster of the Great Chicago Fire of October 1871. It is an Italianate style home with an English basement. The main east elevation facing Dearborn Street is clad in bands of cream-colored limestone, quarried in Illinois, and is capped by a deep overhanging pressed metal cornice with foliate brackets. Above each window is a decorative lintel with carved foliate details. The rear elevation is clad in common brick.

Lorens Walter, a Huguenot from Germany, was born in 1824 and found employment as a cigarmaker upon his arrival in Chicago. He eventually entered the city's fire department and by 1868 had become 2nd Assistant Fire Marshall. Following the Great Fire, Walter had his home at 642 North Dearborn rebuilt almost immediately, but suffered a setback in March 1872 when, while still under construction, a strong storm blew the building up against a no longer extant building to the north. The significant damage was repaired, but the building's stonework was left misaligned, with a noticeable sway in the front bay.

Walter's home was repaired, and he and his family continued to live in the building through the 1910s. By 1875, Walter was foreman of the Chicago Fire Department's Chemical Self-Acting Engine Company No. 4, which was located near his home on Dearborn and served much of the surrounding "McCormickville" area. His Company was one of several new fire houses in the city that was equipped with pressurized copper chemical tanks filled with carbonic acid. The tanks were fitted on specialized horse-drawn carriages and were intended to better and more efficiently extinguish fire. By the 1880s, Walter was captain of Engine Company No. 33, located on Southport Avenue. Walter's daughter Josephine remained in the house with her husband until 1919.

2. 17 East Erie Street
Circa 1870s

The impressive three-story brick house at 17 East Erie Street is an excellent example of the types of early 1870s Italianate style residences that were built on the Near North Side immediately following the Great Fire of 1871. The main north-facing elevation on Erie Street and the east elevation are clad in common brick but feature handsomely carved limestone window hoods with projecting keystones. The later east-facing elevation has several new window openings with recreated stone hoods. Limestone quoining details the corners of the building and relieves the uniformity of the brick. The building stands above a raised basement, with a double front door accessed by a tall front porch. Each upper floor facing Erie Street has three evenly-space double-hung sash windows, with gently rounded upper corners. Originally, the building featured an elaborate bracketed wood cornice, but this was removed before 1940. The current cornice and parapet are 1990s-era reconstructions and include a tall pressed metal cornice along the east elevation that continues along the front and flanks a central brick pediment with an oval window. The metal balcony railings are not original.

The house at 17 East Erie Street served an important role during the 1880s as a temporary home for some of Chicago's wealthiest residents while they built new residences in the wake of the 1871 fire and the 1873 financial panic. The house was built on property owned by real estate

The limestone-clad house at 642 N. Dearborn Ave. was built around 1872 for Lorens Walter, who was 2nd assistant Fire Marshall during the Chicago Fire of 1871. The lintels feature fine incised carving and the cornice is of pressed metal. View at left from 1922.

Chicago History Museum, ichi-35612

the house at 17 E. Erie St. was built in the early 1870s. During the 1880s, it served as a temporary home for three different Chicagoans who ultimately built their own houses on the Near North Side. These include Samuel M. Nickerson 1879-1881, Henry H. Porter 1881-1883, and Ransom R. Cable 1883-1901.

The house features incised carved lintels and limestone quoining.

investor William M. Butler; Butler had owned most of the northeastern corner of the block since he had purchased it from Joseph T. Ryerson in 1852. The property was given to his children who sold it to Samuel M. Nickerson in early 1879. Nickerson, who founded the First National Bank of Chicago, was in the process of building his grand residence at the northeastern corner of Wabash Avenue and Erie Street (a designated Chicago Landmark) and occupied the house at 17 East Erie in the interim.

In 1881, upon the completion of his house, Nickerson sold 17 Erie to Henry H. Porter. Porter was an art collector, he guided the layout of the Chicago Stockyards, and he had particular vision for Chicago as the transportation hub of the nation. Focusing on this goal, he became president of the Chicago & North Western Railway Company, which he greatly expanded. Similar to Nickerson, Porter was also planning to rebuild his residence and selected a sizable parcel on the northwestern corner of Erie and Wabash, across from Nickerson's mansion. Porter and Nickerson knew each other well and had made significant investments together, including a patch of timberland in northern Michigan in 1870. While Porter's house was under construction, he resided at 17 Erie. In 1883, he moved into his new home (not extant) and sold 17 Erie, along with the adjacent property on the southwestern corner of Erie and Wabash, to fellow railroad baron Ransom Cable. Cable, a relative newcomer to Chicago, had just become president of another large railroad, the Chicago, Rock Island and Pacific Railway Company. Cable moved into 17 Erie, while his grand stone home was built to the east on the southwestern corner of Erie and Wabash.

Cable maintained ownership of 17 Erie, unlike Nickerson and Porter before him, and rented the house during the late 1880s and 1890s. One of the primary occupants during that time was banker Albert M. Day and his family. Cable finally sold 17 Erie in 1901 to steamship agent James S. Long, who carved up the house into furnished rooms and then into office space during the 1920s.

3. 14 West Erie Street
1875

Cook County Commissioner Samuel Ashton built the Italianate style house at 14 East Erie Street for his family in 1875. The three-story, red pressed brick-clad building faces south onto Erie Street and features an asymmetrical façade with a projecting three-sided bay on the right. The wide front doorway is reached by a porch and is set within a brownstone-trimmed doorway with pilasters, carved brackets with stylized rosettes, and a projecting stone roof. All the windows have brownstone lintels with matching stylized foliate carvings, which are different on each floor. The building is topped by a deep, overhanging pressed metal cornice.

Ashton is listed in Chicago's first City Directory for 1843 as an aspiring young law student. He arrived from Virginia and became an important lawyer in Chicago, eventually forming the firm of Ashton & Brentano. In 1871 he was elected Cook County Commissioner and later served as alderman for the 8th Ward. Ashton bought the parcel on Erie Street in 1874 and commenced construction of a brownstone-trimmed two-story house in July 1875. Sometime before 1880, the third floor was added, with matching brownstone cladding and window lintels with similar stylized carvings. The house was sold in 1880 to Joseph F. Tucker who was traffic manager for the Illinois Central Railroad. In 1897, a three-story rear addition was completed.

The first two floors of 14 West Erie St. were completed in 1875, a third floor was added later. This Italianate style house is clad in red brick with brownstone trim and a pressed metal cornice.

The two-story house at 110 W. Grand Ave. was built during the 1870s and has fine examples of incised stone ornament. The lintels on each floor have different designs with a central rosette.

4. 110 West Grand Avenue
Circa 1872

The two-story brick house at 110 West Grand Avenue was completed within a year after the fire of 1871 as an investment property for meat market owner Richard Lothholz. The house fills a narrow lot and features a raised English basement and a prominent three-sided projecting bay. Pressed brick clads the Grand Avenue-facing front façade, which is detailed with a stone belt course and with finely carved limestone window hoods featuring stylized lines and prominent rosettes. The second floor window sills are decorated with carved stone brackets. A pressed metal cornice with framed panels and brackets caps the elevation.

Lothholz was born in 1838 in Germany and opened the R. Lothholz & Co. meat market with Charles A. Mueller at 442 North Clark Street, south of the home. However, Lothholz lived elsewhere in the city and rented his Grand Avenue building until just before his death in 1913. His tenants included various businesspeople such as William Flood, a commercial merchant with a business on Wells Street who rented in 1877.

5. 671 North State Street
1876

The two- and one-half-story red brick house at 671 North State Street is a well-designed Italianate style building built for Dr. Joseph Warren Freer in 1876. The symmetrical front elevation faces west onto State Street and features window pairs that flank a central entrance with a recessed stair. All openings, except for twin pairs of basement windows, have deep stone sills with decoratively carved brackets, and elaborately carved stone hoods with projecting foliate designs. Across the top of the house is a richly-crafted pressed metal cornice with foliate patterned brackets. The cornice may have replaced an earlier wooden cornice during the 1880s when the parapet and third floor were altered. The house likely originally featured a wood front porch, but this may have been removed and the entrance stair recessed into the building for the widening of State Street.

Dr. Joseph W. Freer was born in 1816 in Fort Ann, New York where he worked on his father's farm until the age of twenty, when he moved with his family to Illinois and became one of the first settlers of Will County. He married in 1844, but when his wife died the following year despite medical treatment, he chose to study medicine. He graduated from Rush Medical College (it stood at Dearborn Street and Grand Avenue and is known today as Rush University Medical Center) in 1849 and became the chair of anatomy in 1855. Within a few years he and three other North Side residents founded the Illinois Charitable Eye and Ear Infirmary; Freer served as a consulting surgeon. In 1869, he was elected president of the Rush Medical College, and served as chair of the physiology and microscopic anatomy. Beyond Chicago's Near North Side, Dr. Freer was also medical staff at Mercy Hospital and Cook County Hospital. In 1871, Rush Medical College was destroyed by the great fire, and its physicians and students needed places to work, study, and live. It appears that Dr. Freer knew one such physician, a Dr. Frank H. Davis, who needed a home.

In 1876, one year before his death, Dr. Freer had the three-story brick house at 671 North State Street (at the time known as Wolcott Street) built. Upon its completion, Dr. Davis relocated to the fine new building. Dr. Davis was an aspiring physician in Chicago and regular editor of medical books and journals such as the *Chicago Medical Examiner*. His father, the eminent Dr. Nathan Smith Davis was a nationally known physician who helped found both the American

671 N. State St. was built in 1876 for a doctor. The stone lintels are richly carved with foliate designs.

The two buildings at 671 N. State St. and 1 E. Huron St are in the Italianate style and are clad in red pressed brick with light stone trim though this has been panted.

1 E. Huron has its original wood paneled entry doors to upper floor flats, incised stone lintels, and a pressed metal cornice. The building was completed in 1880.

This view from 1915 is looking east on Huron from State. 1 E. Huron is on the corner. St. James Church is visible in the distance.

Chicago History Museum, ichi-11955

Medical Association in 1847 and the Chicago Medical College (now known as the Northwestern University Feinberg School of Medicine). Dr. Frank H. Davis died in 1880 at the beginning of his career.

The house at 671 North State remained in the Freer family. Dr. Freer's wife Catherine erected the three-story apartment building to the north at 1 East Huron Street in 1880 and continued to rent 671 North State until her death in 1906. The house at 671 was left to her daughter Cora, who sold it in 1922.

Aside from to being painted, the building has had few alterations. These are limited to the entrance doorway and the parapet above the cornice. Originally, there may have existed windows above the cornice, or the third-floor possibly had a mansard roof with dormers.

6. 1 East Huron Street
George H. Edbrooke, 1880

In 1880, Catherine F. Freer commissioned architect George H. Edbrooke to design a three-story apartment flat. The building's main elevation faces north onto Huron Street, with a secondary elevation facing west onto State Street. These elevations are clad in pressed red brick (currently painted) with stone trim and a tall pressed metal cornice with shallow, nearly flat brackets. Edbrooke's overall design reflected the growing popularity of the Queen Anne style, which emphasized contrast through the combination of light stone and red brick. The Huron elevation has a flight of steps that access the main doorway, which features two original paneled wood doors set in a wood doorway with transoms above the doors. Upper floors have evenly spaced double-hung sash windows, with paired windows aligned above the doorway. All windows on this elevation are visually connected by flush stone banding that also forms the window lintels. Each lintel has light incised carvings with simple half rosettes above the single windows and more elaborate stylized foliate carving above the double windows. The west elevation is evenly fenestrated with four evenly spaced windows per floor, each with plain stone sills and lintels.

Mrs. Freer, following the death of her husband Dr. Joseph W. Freer (see entry for 671 North State Street) in 1877, chose to develop the north half of the property that was then partially occupied only by the house at 671 State. A notice in the January 1880 issue of the *American Architect and Building News* describes Mrs. Freer's new building:

> Mr. G. H. Edbrooke, is building, for Mrs. J. W. Freer, on the corner of State and Huron, an apartment house of pressed brick with stone finish. Each floor is to be occupied as flats, for each of which a separate entrance is provided; cost, $7,000; size, 25 by 63 feet.

The building remained a rental and housed a variety of people, including Mrs. Freer's son Dr. Otto T. Freer, who also became a physician.

Architect George H. Edbrooke (?-1894) was a prolific architect who practiced in Chicago, Detroit, and New York during the mid to late nineteenth century. His father was a well-known contractor and builder in Chicago, and he briefly practiced with his brother architect Willoughby J. Edbrooke between 1867 and 1880. Edbrooke designed many larger warehouses, banks, commercial structures, and residential buildings. Although many of his most significant works have been demolished, one of his few remaining large warehouse buildings is the Albert E. Kent Building at 175 North Franklin Street, which was completed in 1875 and is part of the Lake-Franklin Group (a Chicago landmark district). In 1893, after several years in New York

City, that city's paper *The Evening World* noted that "When he took the offices first he was regarded as being wealthy, and for a long time his practice was of the most extensive kind." In that city, he designed the Brooklyn Savings Bank and the Real Estate Exchange of Brooklyn.

7. 9 East Huron Street
Circa 1874; alterations, Edgar D. Martin, 1922

The four-story Neoclassical style building at 9 East Huron Street was originally built around 1874 and was significantly enlarged and given a new façade in 1922 by Chicago architect Edgar Martin. The main elevation faces north onto Huron Street and begins at the sidewalk without setbacks. A ground-floor elevation serves as an office or storefront and is clad in rusticated limestone with a central display window flanked by twin doorways. The easternmost doorway is framed by pairs of fluted pilasters and leads to the current ground floor retail space and up to upper floor units. The westernmost door originally led to the retail space but has been replaced with a single fixed display window. The upper floors each have three evenly spaced windows and are clad in reddish-brown brick set in a Flemish bond pattern. The whole elevation is topped by a shallow limestone cornice with carved modillions and dentil molding. The second floor windows have rounded arches with recessed tympana featuring a bas relief design of urns and swags; upper floor windows have flat arches. There is a set back fifth floor, which was added later.

The original home was built for Ephraim A. Otis (1835-1913) who was a noted lawyer in Chicago and the Midwest. He acquired the parcel in late 1873 and erected a three-story brick house soon after. He continued to own the house until his death 1913, but beginning in the late 1890s the building was converted into a rooming house as the Near North Side neighborhood became increasingly dense and attracted commercial development along major streets. Otis's children sold the property in 1921 to architect Edgar D. Martin (1865-1951), who was at the time a partner in the firm of Schmidt, Garden & Martin.

Martin was born in Burlington, Iowa and studied art, engineering, and mathematics in Paris, France. In 1906, he partnered with Hugh M. G. Garden and Richard E. Schmidt. The firm was especially known for their Prairie style buildings. Independently, between 1918 and 1923, Martin served as the Illinois State Architect and supervised the design of large government buildings. He left Schmidt, Garden & Martin in 1925 and partnered with the firm of Pond and Pond.

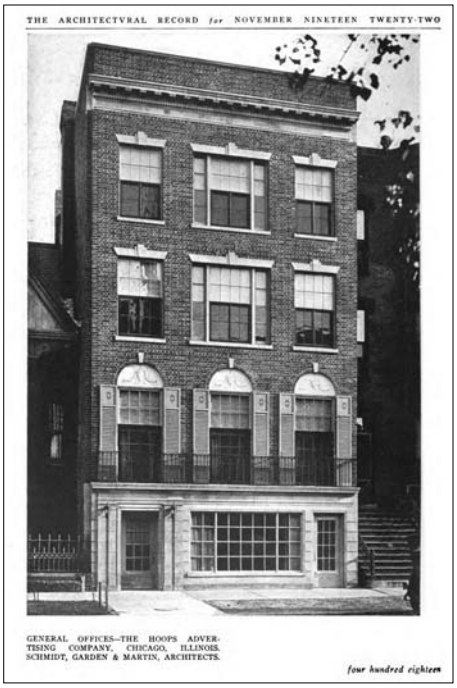
In 1922, Martin redesigned the building on Huron to house professional offices, because at the time many companies were moving from the congested Loop Business District to the Near North Side's residential districts. One important driving factor for many relocated businesses was the transformation of the narrow residential Pine Street into a boulevard extension of Michigan Avenue connected by a spectacular new bascule bridge over the Chicago River. Martin leased the building to the Walter W. Hoops Advertising Company, which recalled in the journal *Chicago Commerce* in 1923:

> We find that many of our clients who come to see us… drive their own cars, and where they formerly came seldom and hurried away, due to parking restrictions in the Loop, we now see them oftener and handle more business… because they do not feel hurried. This alone is enough advantage to warrant moving from the Loop.

The influx of businesses and professional offices in the Near North area prompted a wave of remodeling and new construction during the post-World War I era. The private institution Lake

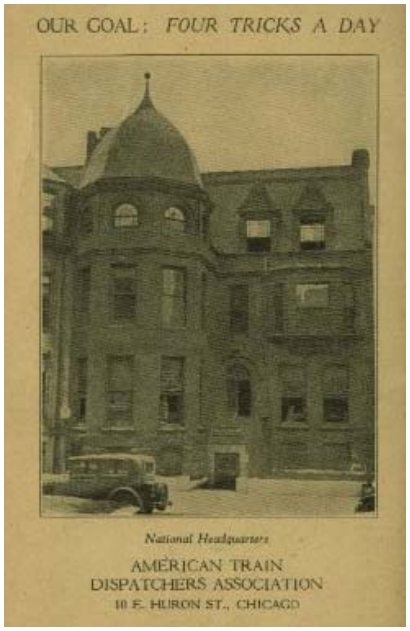
Architect Edgar Martin designed a front addition for a former residence at 9 E. Huron in 1922. His design won the highest honor for best remodeling from a local bank. The building represents the gradual transition from residential to commercial that occurred on the Near North Side during the early twentieth century.

Architectural Record, Nov. 1922


THE ARCHITECTURAL RECORD for NOVEMBER NINETEEN TWENTY-TWO

GENERAL OFFICES—THE HOOPS ADVERTISING COMPANY, CHICAGO, ILLINOIS. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.

four hundred eighteen



Architects Cobb & Frost designed the red brick and brownstone-trimmed house at 10 E. Huron in 1883. The home features a prominent front bay with a finial-topped roof that can been seen from a distance. During the 1910s, it was home to the Kjellberg Gymnasium, a Swedish medical gymnastics institute. The right image is from the late-1920s when the house was the national headquarters of the American Train Dispatchers Association.

THE KJELLBERG GYMNASIUM
FOUNDED 1885
Massage, Orthopedics, Hydropathy, Electric Light Baths and Static Electric Treatments
TEKLA FOLKE KJELLBERG
10 EAST HURON STREET
TELEPHONE NORTH 1768

Ad, *Chicago Blue Book*, 1910: 815.

Shore Trust & Savings Bank saw this development and, taking an interest in architecture and neighborhood development, appointed a panel of architects to annually judge a contest for the area's best new buildings. Martin's remodeling of 9 East Huron took the gold prize for best remodeled building in 1923. In 1927, Martin sold the building to the Illinois Hygiene league.

8. 10 East Huron Street
Cobb & Frost, 1883

The three-story red brick and brownstone trimmed house at 10 East Huron Street was designed by the Chicago firm of Cobb & Frost in 1883 for commercial merchant Gurdon G. Moore. The building faces south onto Huron Street and is set back from the street with a deep projecting front bay. Rich rock-faced brownstone clades the base and frames the basement windows, while the upper floors are clad in deep red pressed brick with bands of brownstone that also form the flush window sills and lintels. The three-sided bay originally joined with a non-extant house to the west. It has a third floor with rounded arch windows and is topped by a curvilinear bell-shaped roof with a decorative metal finial. The main entrance is on the set-back portion of the elevation, which also features a bay window at the second floor and twin pedimented dormers at the third floor. Alterations include replacement of window, a new metal cornice, new siding on the bay window and dormers, and a reconfigured front porch.

Moore bought the property in 1881 and commissioned the prominent Chicago firm of Cobb & Frost to design a richly appointed home that suitable for the Near North Side's affluent society. Moore was a member of the Chicago Club, whose membership included many of the city's wealthiest merchants and industrialists. The club served architect Henry Ives Cobb well as a space where he could attract new clients. However, in this case, Cobb's brother Walter F. Cobb knew and worked with Gurdon G. Moore at the commission house of William T. Baker & Co. Through this connection, Cobb's firm was selected to design the house at 10 East Huron. *See the entry for 716 North Rush Street for more information on architect Henry Ives Cobb.*

In 1904, Moore sold his home to Swedish immigrant Thekla S. Kjellberg who, after arriving in Chicago in 1884, founded The Kjellberg Gymnasium and Institute, which taught hygiene, massage, and medical gymnastics, while also offering medical gymnastic treatments to clients. Kjellberg and her assistant masseuses and medical gymnastics specialists moved into 10 East Huron where they continued to offer: massage, orthopedics, hydropathy, electric light baths, and static electric treatments. The development and origin of Swedish medical gymnastics is attributed to the Central Gymnastic Institute in Stockholm, Sweden, which was founded in 1813. This establishment followed a growing trend of business migration into the Near North Side.

Kjellberg sold her Huron building in 1924 to the American Train Dispatchers Association, which moved its national headquarters to the building from Spokane, Washington. The organization hired Chicago architect Edwin H. Clark to complete a three story brick rear addition to accommodate its offices. Currently, the building is home to the Consulate General of Ukraine.

9. 16 West Ontario Street
Circa 1872; 1888 conversion to apartments

The extra-wide red brick house at 16 West Ontario Street was built around 1872 for lawyer George W. Chandler. The three-story house has an irregular front with a mansard roof and is set back from Ontario Street. A main entrance is centrally located with a three-sided bay to the west and a square bay to the east. Both the first and second floor are evenly fenestrated with tall arched windows featuring stone lintels with incised keystones. The mansard is distinguished by a pressed metal cornice, metal trim, and shallow dormer windows.

George W. Chandler was born in Danville, Vermont in 1835 and came to Chicago and formed a law firm with George Goudy. Chandler bought the Ontario Street parcel in 1872 and built his house there soon after. Following his death in 1887, his wife Elizabeth Curtis Chandler hired the firm of J. W. Ackerman & Henry Fletcher Starbuck to, per the periodical *Building Budget*, convert the home into three "first class apartment houses, hardwood finish, steam heat and modern improvements." These units were aimed at people who wanted to live among the city's millionaires but could not afford a mansion of their own. Mrs. Chandler sold the property in 1899 to wealthy jewelry businessman Julius Schnering.

Schnering met Otto Young in Chicago following the Civil War and partnered with him to form Otto Young & Co., which became one of the largest wholesale jewelry firms in Chicago. Otto lived in the adjacent house at 18 West Ontario (included in district) during the 1880s and was likely acquainted with Chandler.

Julius Schnering continued to rent the three units at 16 West Ontario until his death in 1931, when his wife took over the property. The house remained in the Schnering family through the 1970s.

Architect Henry F. Starbuck (1850-1935) was born in Nantucket, Massachusetts and began his career as an apprentice with Boston architect Abel C. Martin before partnering with architect George A. Moore as Moore & Starbuck in 1873. In 1877, he partnered with Arthur H. Vinal as Starbuck & Vinal and established offices in New Brunswick, Connecticut. Two years later he left to practice in Chicago, where he initially specialized in engineering and heavy machinery. His Chicago practice grew to include a wide range of buildings across the Midwest, including the William Waterman House at 5810 South Harper Avenue (1880s, extant) and Quinn Chapel at 2401 South Wabash Avenue (1892, a designated Chicago Landmark). Starbuck practiced in Chicago through the 1880s, partnering briefly with J. W. Ackerman, before moving his offices to Southern California in 1896.

10. 18 West Ontario Street
Circa 1872-73

The three-story Italianate style "marble-front" rowhouse at 18 West Ontario Street was one of three identical homes at 18, 20, and 22 West Ontario that were built for Thomas F. Wheeler to replace a set of brick rowhouses he owned that were destroyed during the fire of 1871. The house at No. 18 faces south onto Ontario and is set back from the sidewalk with a tall front porch (the original porch has been replaced with concrete steps). The building is three-stories tall with a raised basement. It is clad in locally quarried limestone that was very popular during the 1870s and 1880s for its light color and relatively even tone, which led it to be called

16 W. Ontario St. was built within a few years after the Chicago Fire of 1871 and was remodeled into an apartment building in 1888.

The house has a steep mansard roof with dormers and is clad in red brick with limestone trim.

18 W. Ontario St. was built as a set of three row houses to replace a row destroyed by the fire of 1871. The house is clad in slabs of limestone that is dressed with false joints to look like a more intricate arrangement of stonework.

"marble." Over time many buildings like 18 Ontario have matured to a deep golden cream color. Although the façade gives the appearance that it is composed of many evenly-spaced long blocks of stone, it is in fact clad in several large slabs of stone that have false horizontal joint lines. Each floor has three arched, double-hung windows, with the third floor featuring rounded arches. All windows and the front doorway have projecting keystones with a rusticated finish. The whole elevation is topped by a pressed metal cornice that is detailed with paired brackets and raised panels.

Tolman F. Wheeler (1801-1889), who was described as an "ardent Episcopalian," was the affluent founder of the Western Theological Seminary. He donated liberally to the Episcopal churches of Chicago, St. James' Church, and to St. Luke's Hospital. He made his fortune in real estate speculation and by trading and shipping grain. Wheeler built a set of three brick rowhouses at 18 to 22 West Ontario (historically 257-261 East Ontario) sometime before the fire of 1871. Advertisements for his "three-story and basement brick houses" were run in the *Chicago Tribune* through October of 1871 when the Great Fire swept across much of downtown and the North Side. Within at least two years after the fire, Wheeler again advertised his, "three 3-story and basement stone-front houses on Ontario," as for rent. Before the fire, Wheeler lived in No. 22, the western rowhouse in the set. After the fire, he occupied the middle rowhouse at No. 20. Both No. 20 and 22 were replaced in the 1890s by the current building.

One of Wheeler's first renters for No. 18 was Otto Young who moved in with his family in the mid-1870s. Young, as described in the entry for 16 West Ontario, formed the important wholesale jewelry firm Otto Young & Co. with Julius Schnering. Wheeler died in 1889 and his wife Delia M. Wheeler died in 1891. The property was left in their will to The Chicago Orphan Asylum, which was founded 1849 as a Protestant charitable organization run by upper middle-class residents to serve working-class families across the city. During the 1880s, the orphanage was in desperate need of space and accepted donations towards the construction of a new facility. Wheeler's donation of No. 18 was valued at $10,000 and, when it was combined with a $50,000 donation from John Creer allowed the orphanage to construct a new building at 5120 South King Drive in 1898 (a designated Chicago Landmark). Wheeler's other rental rowhouse at No. 22 was left to the Chicago Nursery and Half Orphan Asylum, which was a similar institution but was based on the North Side. Despite the change in ownership, Mr. Young and his family remained at No. 18 through the 1890s.

11. 212 East Ontario Street
Burling & Whitehouse, 1885

The Queen Anne and Romanesque Revival style house at 212 East Ontario was built in 1885 for lumber and coal dealer Edwin F. Getchell and designed by the Chicago firm of Burling & Whitehouse. The three-story home is set back from the street with a wide front bay and a mansard roof with an oriel dormer. The home is clad in deep red brick with smooth brownstone trim rock faced quoining. A rounded front window at the basement is protected by a decorative wrought iron grille and framed by a border of rock faced brownstone. The arched main entrance is set atop a front porch (modern concrete replacement porch). Finely crafted architectural details that compose the building's fine design include foliate carvings that appears to flow from the first floor parlor window, delicate brick corbelling beneath roof eaves, a pressed metal apron beneath the roof dormer, and a curving section of roof that conforms to the arch of the bay's dormer window. Originally, the bay featured a tall pyramidal roof above the current roof.

Edwin F. Getchell bought the building's parcel in 1885 for a lofty sum of $24,978 from the executors of the estate of Chicago's first mayor, William B. Ogden. Ogden's land east of St. Clair Street along Ontario was quickly subdivided and sold beginning in 1881. At the time, much of the lakefront area between Oak Street and Grand Avenue was sandy, waterlogged, and undeveloped land. North of Chicago Avenue, Captain George Streeter lodged his boat in a sandbar and tried unsuccessfully for decades to claim the accumulating sand around his boat as his own sovereign land; he became a regular character in the city's newspapers. While the 200 block of Ontario was nearly fully developed with rows of houses by the 1900s, the 300 block was left largely unimproved until the 1920s.

212 E. Ontario St. was designed by Burling & Whitehouse and completed in 1885. The exterior is clad in red brick with finely carved brownstone trim. The sloping roof has two dormers that are detailed with pressed metal and wood trim.

The view at left is looking east on Ontario St. from St. Clair St. in 1915. The house is just visible behind the street light and can be identified by a tall pyramidal roof that is no longer extant.

Chicago History Museum, ichi-12582

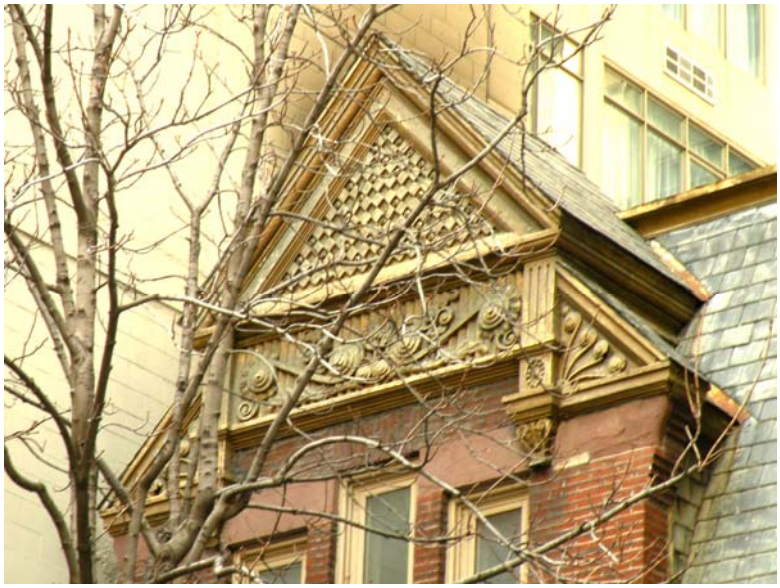
Getchell was born in North Anson, Maine in 1850 and as a child moved to Des Moines, Iowa with his family. In 1870, he started working for his father and older brother's lumber firm of H. F. Getchell & Sons, but moved to Evanston in 1874 to start his own lumber and coal business. He then moved to Chicago in 1876 and opened a branch office of his father's firm. At the same time, he developed an interest in real estate investment and selected the Ontario Street parcel for the construction of a speculative house. A block of four houses on the northeast corner of Ontario and St. Clair (not extant) were completed in 1881 and designed by the firm of Burling & Whitehouse. Getchell also chose Burling & Whitehouse to design No. 212, which cost $20,000 to build. Upon the house's completion five months later, Getchell placed advertisements in the *Chicago Tribune* for "a magnificent modern house just completed; finished in hardwood; heated by steam; south frontage; at a bargain if taken at once."

The home was bought in 1886 by Benjamin Douglass, a mercantile agent, who remained in the house with his family until 1892 when the house was leased or rented. One notable resident for two years was the prolific portrait painter G. P. A. (George Peter Alexander) Healy (1813-1894) who had by 1890 spent his career painting presidents, statesmen, and other notables. He made No. 212 his permanent home and continued painting many of the Near North Side's elite families. By 1928, the encroachment of businesses on the Near North Side had spread from major streets to smaller side street like Ontario. The ground floor of No. 212 became the Inn Cafeteria.

Healy even painted a portrait of architect Edward Burling (1819-1892), who design No. 212 with his partner Francis M. Whitehouse (1848-1938). Burling was born in Newburgh, New York and became a carpentry apprentice as a teenager, guiding the design of a few homes. He came to Chicago in 1843 at time when the city was experiencing rapid growth and needed experienced carpenters to build new houses. Burling designed some of the earliest homes in Chicago, including several for Mayor and real estate developer William B. Ogden. In 1852, he partnered with architect Frederick H. Baumann. After the fire of 1871, Burling partnered with architect Dankmar Adler and designed miles of new buildings to line the city's burned streets. One early example of their commercial work is part of the Lake-Franklin Group Chicago Landmark. Residential examples include the Burling Row House District of 1875 (2225-2245 North Burling Street, a designated Chicago Landmark). Adler left the firm in 1878 and Francis M. Whitehouse, who was born in New York State, obtained a position as draftsman with Burling. A few years later, Burling & Whitehouse formed. The firm designed the Church of the Epiphany in 1885 at Adams Street and Ashland Avenue (a designated Chicago Landmark), the Samuel M. Nickerson House (1883, 40 East Erie Street, a designated Chicago Landmark), and several other houses. On the 200 block of east Ontario, the firm was responsible for four rowhouses and five houses, including No. 212.

12. 222 East Ontario Street
Burling & Whitehouse, 1885

The Queen Anne style three-story house at 222 East Ontario was built for Mayhew Adams Seymour (1833-1914) and was one of several Ontario Street houses designed by the firm of Burling & Whitehouse in 1885. Only two remain on the block, including No. 212. The house is clad in deep red brick with brownstone trim and is set back from the street, with a shallow front bay and a slate shingled mansard roof. Windows have segmental arches with brownstone sills. At the roof level, the front bay terminates in an elaborate pressed metal pediment with foliate details. Next to it is a dormer with a pressed metal pediment featuring a repeating geometric



Burling & Whitehouse designed the red brick and brownstone-trimmed house at 222 E. Ontario in 1885. The bay is crowned by an elaborate pressed metal pediment with stylized scrolls and foliate forms. A limestone entrance and porch was built in the 1940s when the house was occupied by a private club.

pattern. The front porch has a large limestone surround with carved rosettes and a central shield with scrolls, which were added after 1930 when a restaurant opened on the first floor.

Mayhew A. Seymour was born in Henderson, New York and came to Chicago with his family as a child. His father was noted surgeon. Seymour was active in the Board of Trade as a grain broker for thirty years until he transferred his membership to his son in 1904. In 1885, he bought the parcel for No. 222 for $14,193 and commissioned Burling & Whitehouse to design a home, which cost $12,000. Seymour and his family lived in the house until 1893 when it was placed for rent. During the 1920s, the Aerial Photograph Service Inc. was headquartered in the building. Beginning in the 1940s, the house became a private club and later was occupied by restaurants as the surrounding neighborhood increasingly attracted commercial and retail tenants.

13. 716 N. Rush Street
Henry Ives Cobb, 1883

Chicago architect Henry Ives Cobb (1859-1931) built the four-story brownstone house for himself as both a residence and as an example of his work that he could use to attract new clients. The home is set back slightly from the sidewalk and has a prominent three-sided, two-story bay that is capped by a balcony. Behind the balcony rises a pedimented stone dormer that projects from the third floor mansard roof. Rock faced brownstone is the primary cladding material. Only the window sills and capstone along the ridge of the pediment have a honed finish. A nearly unnoticeable fourth story is concealed in the tall mansard, with only two wide dormers to prove its existence. The roof ridge is capped by decorative pressed copper trim with a foliate pattern. The main entrance is set in a non-historic Modern grey granite surround.

Henry Ives Cobb, *AIC*

Henry Ives Cobb (upper right) design the house at 716 N. Rush St. for himself in 1883. The house is clad in rock-faced brownstone with detailed copper trim along the roof. A fourth floor is nearly hidden from view in the tall and steep roof, which features a variety of dormers. The front doorway was remodeled in the 1950s.

Cobb bought a large parcel at the southwest corner of Rush and Superior Streets in 1883 and subdivided it into three parcels. His choice of location could not have been better, for it was only a block from the McCormick family houses around Rush and Erie Streets, it was also close to many of his North Side club friends, and it was only a short walk from the Union Club. At No. 716 he designed a home for himself. The building journal *American Architect and Building News* noted the building: "Mr. H. I. Cobb, of the firm Cobb & Frost, architects, has planned a house for himself on the west side of Rush St., south of Superior St. … rock-faced brownstone, red slate roof." Cobb designed his house as the first of a set of three fine homes that would occupy the corner.

Cobb was born in Brookline, Massachusetts and studied at the Massachusetts Institute of Technology (MIT) before graduating from Lawrence Scientific School at Harvard University as an engineer. After a tour of Europe, he joined the Boston architectural firm of Peabody and Stearns. In 1881, Cobb won a commission to design a new club building for the Union Club. Cobb's brother was an officer in the club and may have helped him earn the project. In 1882, Cobb convinced Charles Sumner Frost (1856-1931), who also worked for Peabody Sterns, to come partner with him in Chicago. The two established a firm that found both fame and fortune. During the 1880s, the firm designed dozens of fine houses on the Near North Side and on the South Side, where Frost lived. Of their residential commissions, one of their most prominent was the crenelated Norman style "castle" for Potter Palmer in 1882-85 (Lake Shore Drive between Banks and Schiller Streets, not extant). Another example is the Ransom R. Cable House at 25 East Erie Street from 1885-86 (a designated Chicago Landmark). The firm

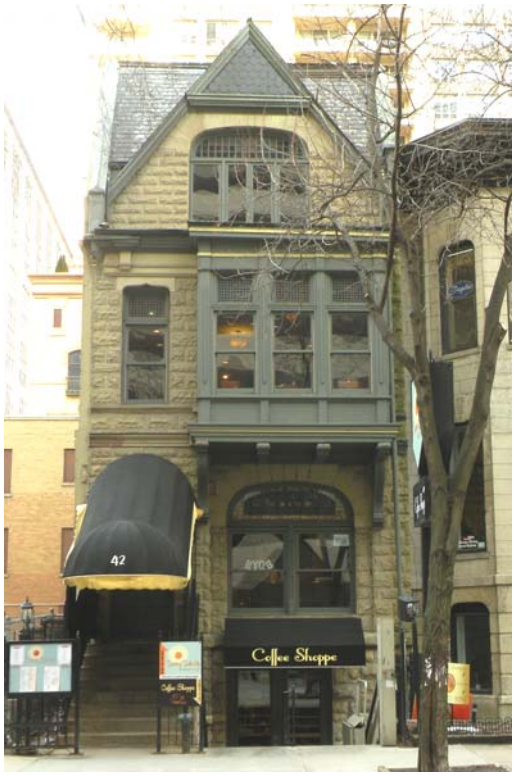
dissolved in 1888 when Cobb received the commission to design the Walter L. Newberry Library (60 West Walton Street, a designated Chicago Landmark). During the 1890s, Cobb's firm grew to 130 employees in 1892. That year, he designed the former Chicago Historical Society building at 632 North Dearborn Avenue (a designated Chicago Landmark). Cobb moved to New York City in 1902.

In 1888, in the midst of designing the Newberry Library, Cobb placed advertisements for his home in the *Chicago Tribune* that said nothing more than: "For Sale-No. 162 Rush-St., Price $36,000. Apply to Henry Ives Cobb." The house finally sold in 1890 and became a rental house.

14. 42 East Superior Street
Treat & Foltz, 1883

The three-story and basement house at 42 East Superior was designed by the Chicago firm of Treat & Foltz for Dr. Herrick Johnson, a pastor associated with the Fourth Presbyterian Church, which before the construction of its current building on North Michigan Avenue, occupied a building at the eastern end of the block upon which the Johnson house is located. The building faces south onto Superior Street and is set back with a predominantly flat front elevation, except for a projecting second floor wood window bay. The front is clad in rock faced stone with smooth banding above each floor. The third floor terminates in gable, with a slate shingled pediment, that is set against a front sloping slate roof. Finely crafted details add great character to the building and include large wood brackets beneath the bay window, delicately carved stone lintels, pressed metal trim, and multi-hued geometric patterned stained glass windows.

Dr. Herrick Johnson was born in New York State in 1832 and graduated from the Auburn Theological Seminary in 1860. In 1862 he accepted a pastorate positions in Pittsburg,



Pastor Herrick Johnson hired Treat & Foltz in 1883 to design for him a large but narrow house on Superior. The house retains original stained glass windows set in a geometric pattern and its original arched front door.

Pennsylvania, but resigned in 1867 before becoming pastor of the First Presbyterian Church in Philadelphia, Pennsylvania. Johnson then became a professor of Sacred Rhetoric and Pastoral Theology at Auburn Seminary in 1874. When Fourth Presbyterian Church, which was located at northwest corner of Rush and Superior, needed a pastor in 1880, Johnson moved to Chicago. However, his true passion was in teaching, and he soon found a professorial position at the McCormick Theological Seminary, which he later chaired.

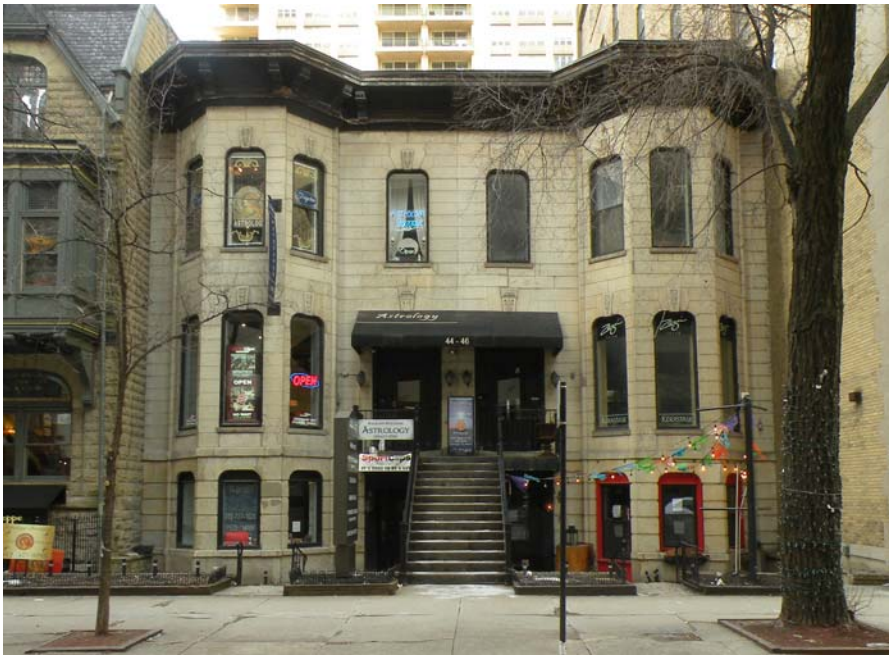
Johnson bought a parcel at the northeast corner of Superior and Wabash and had a large house built for himself on the corner (not extant). With room left on the lot he planned to build a house to the north and to the east at No. 42. In May 1883, he sold his house to Edward Blair and began planning a second residence on the twenty-foot-wide parcel at No. 42. In June 1883, he proposed building a two story house on the site for $5,800, but by August Johnson commissioned architects Treat & Foltz to design the extant three-story house for $9,000. Despite his plans for a Superior Street house, Johnson surprised the parishioners of Fourth Presbyterian when he announced that he would resign as pastor and move closer to the McCormick Seminary where he taught. Again, in November 1883, he commissioned Treat & Foltz to design an even more extravagant $10,000 house (not extant) on Halsted Street near Fullerton Avenue on what is currently the DePaul University Campus.

The house at No. 42 Superior was first occupied by banker George A. Tripp, who rented the property from Herrick Johnson from about 1885 to 1890. Johnson continued to rent the house until 1892 when he sold it to commission merchant Edward B. Strong.

Samuel Atwater Treat (1839-1910) and Frederick “Fritz” L. Foltz (1843-1916) were one of Chicago’s most prolific late-nineteenth century architectural firms. Treat was born in New Haven, Connecticut where he graduated from the Collegiate and Commercial Institute before entering the firm of Connecticut architect Sidney M. Stone. He moved to Chicago in the late 1860s and was employed by architect Gurdon P. Randall where he met Frederick L. Foltz. Foltz was born in Darmstadt, Germany and was educated in Europe. He practiced architecture in Frankfurt, Germany before emigrating to the United States and arriving in New York City in 1866. In 1868, he moved to Chicago and he worked for Randall. Treat and Foltz formed their firm in 1872, which endured for more than two decades. During which time, they became very successful and were highly regarded for their work designing large commercial buildings, apartment blocks, and fine private residences. Foltz was responsible for design, while Treat focused on daily business operations. A variety of period architectural styles were employed by the firm, including the eclectic Queen Anne, Romanesque Revival, and Victorian Gothic. Although many of their buildings have been demolished, extant works include the Martin A. Ryerson House at 4851 South Drexel Boulevard in the Kenwood Chicago Landmark District He also designed several buildings in the Washington Square District Chicago Landmark District, such as the Maynard Row Houses of 1881 at 119 to 123 West Delaware Place, the Hale Row Houses at 855-59 North Dearborn Street, and the George H. Taylor House at 919 N. Dearborn Street.

15. 44 and 46 East Superior Street
Agnew & Hennesey (builders), 1872

The twin Italianate style double house built at 44 and 46 East Superior were built in 1872 by two people in the construction industry, Francis Agnew and Richard Hennesey. The twin two-story and basement houses are mirror images of each other with three-sided front bays and a



The double house at 44 and 46 E. Superior St. was built in 1872 by two prolific builders Francis Agnew and Patrick Hennesey for their families. The houses are clad in locally-quarried limestone with incised carvings, a pressed metal cornice, and richly carved wood doorways.

Right: the eastern half of the houses in the 1920s. *Indiana State University*

Above: a view looking northwest along Superior showing 42, 44-46 E. Superior in the 1940s. *Chicago History Museum*

deep bracketed cornice of pressed metal. The main elevation is clad in honed limestone and is set back from the sidewalk. The stone gives the impression of stacked long segments of stone, but the façade is actually composed of dozens of slabs of stone with false joint lines to emphasize the building's width. All windows and the twin entry doorway have rounded upper corners and feature prominent keystones with incised foliate patterns. The two doorways are especially notable for their intricately carved brickmolds and paneling. Carved foliate patterns trace across the doorway and are richly entwined at the base of each doorway. The design for the building was likely inspired by popular architectural pattern books that offered builders general guidance.

Builders and owners Richard Hennesey, who occupied the west half at No. 44, and Francis Agnew, who lived in the east half at No. 46, started construction on the twin houses in 1872 as part of the city's reconstruction following the fire of 1871. The *Chicago Tribune* published lists of rebuilding projects during the course of 1872, one of which in October identified a new construction project for the firm of Agnew & Hennesey on Superior for the cost of $24,000.

The twin houses were built as a pair of attached single-family homes. Richard Hennesey (1845-1920) and his brother Patrick M. Hennesey operated the construction firm of Hennesey Brothers, which specialized in structural iron and the construction of bridges. Francis Agnew, of the firm of Agnew & Co., was born in Dundee, Scotland in 1837. He arrived in Chicago in 1851 and began learning the brick mason trade. He partnered with Charles O'Connor for several years with great success and began working alone in 1871. Projects that he was involved in include, the construction of city hall (not extant), construction of houses in Pullman, and several large buildings in St. Paul and Minneapolis, Minnesota. Agnew and Hennessey partnered in 1872 for the construction of 44 to 46 Superior. They continued to partner on other projects across Chicago and even out of state, , such as the construction of the Colorado State Capitol in 1886

View looking east along Superior St. from Wabash Ave. in 1915. 42, 44-46 E. Superior are visible on the right. The large house on the corner was originally built for Herrick Johnson, who later built No. 42. *Chicago History Museum, ichi-13633*

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sections 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for an area, district, place, building, structure, work of art or other object with the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation," as well as possesses a significant degree of historic integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Near North Side Multiple Property District be designated as a Chicago Landmark.

Criterion 1: Value as an Example of City, State, or National Heritage
Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, the State of Illinois, or the United States.

- The Near North Side Multiple Property District exemplifies the special importance of the portion of the Near North Side covered by this Chicago Landmark designation as an upper- and upper-middle-class residential neighborhood built-up in the 1870s, 1880s and 1890s.

- The district is a group of 15 properties that, individually and collectively, exemplify the finely-crafted residential architecture that once filled much of the Near North Side between Chicago Avenue to the north, LaSalle Street to the west, Grand Avenue to the south, and Fairbanks on the east.

Criterion 4: Exemplary Architecture
Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The buildings in the Near North Side Multiple Property District are architecturally-significant buildings originally built as single-family houses, attached houses, and small -scale flats buildings built in the 19th century and, in the case of one, given an architecturally-significant remodeling in the 1920s.

- The district's buildings are significant examples of the Italianate, Second Empire, Queen Anne, Romanesque Revival, and Colonial Revival architectural styles, all of importance to the history of Chicago architecture.

- The buildings are all finely-crafted with traditional building materials, including brick, brownstone, and limestone, and have handsome ornamental detailing, including incised lintels, wood and metal cornices, art glass windows, and Classical ornament.

Details of incised and carved stone window hoods and lintels.

Criterion 5: Significant Architect or Designer
Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States

- The house at 42 East Erie Street was designed by Treat and Foltz, one of Chicago's most prolific late-nineteenth century architects. The highly regarded firm designed a wide range of buildings in Chicago, including high-quality houses, factories, and schools. These include designated Chicago Landmarks such as Assumption School, the Martin Ryerson House in the Kenwood District, and the Hale and Isaac Maynard Row Houses in the Washington Square District and extension.

- The architectural firm of Burling & Whitehouse was a major player in the reconstruction of Chicago following the fire of 1871. The firm designed the houses at 212 and 222 East Ontario Street in this district and also designed the Nickerson House (1883, 40 E. Erie St.), the Cole and White Buildings in the Lake-Franklin District, the Church of the Epiphany (201 S. Ashland Ave.), and the Burling Row Houses (2100 Block of North Fremont), all designated Chicago Landmarks.

- Henry Ives Cobb was a locally and nationally significant architect who won many prestigious commissions, including the plan for the University of Chicago campus, the Chicago Athletic Club (12 S. Michigan Ave.), the Newberry Library overlooking Washing Square Park, the former Chicago Historical Society at the northwest corner of Dearborn Ave. and Ontario St., and the Chicago Varnish Company Building (33 W. Kinzie St.), all designated Chicago Landmarks. Cobb designed his own home in the district at 716 N. Rush and the home at 10 E. Huron St.

Criterion 6: Distinctive Theme as a District
Its representation of an architectural, cultural, economic, historic, social or other theme expressed through distinctive areas, districts, places, buildings, structures, works of art, or other objects that may or may not be contiguous.

- The Near North Side Multiple Property District is a noncontiguous group of buildings that collectively have a distinctive physical presence in the Near North Side, exemplifying the early history of this portion of the community area as a sought after nineteenth century residential neighborhood.

Integrity Criteria
The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic interest or value.

The Near North Side Multiple Property District contains noncontiguous properties that have excellent to very good historic integrity. They retain their original sites, their overall building forms retain historic configurations, and most historic exterior features remain.

The most common exterior changes to the district's buildings include non-historic window sash configurations, often the replacement of double-hung or multi-paned windows with single-pane windows, a common window change often seen in buildings as old as these. Other common

changes include non-historic front doors and modifications to front porches and stoops, although all of the buildings in this district retain historic physical relationships of their main front entrances to streets through the use of original front door openings and front steps.

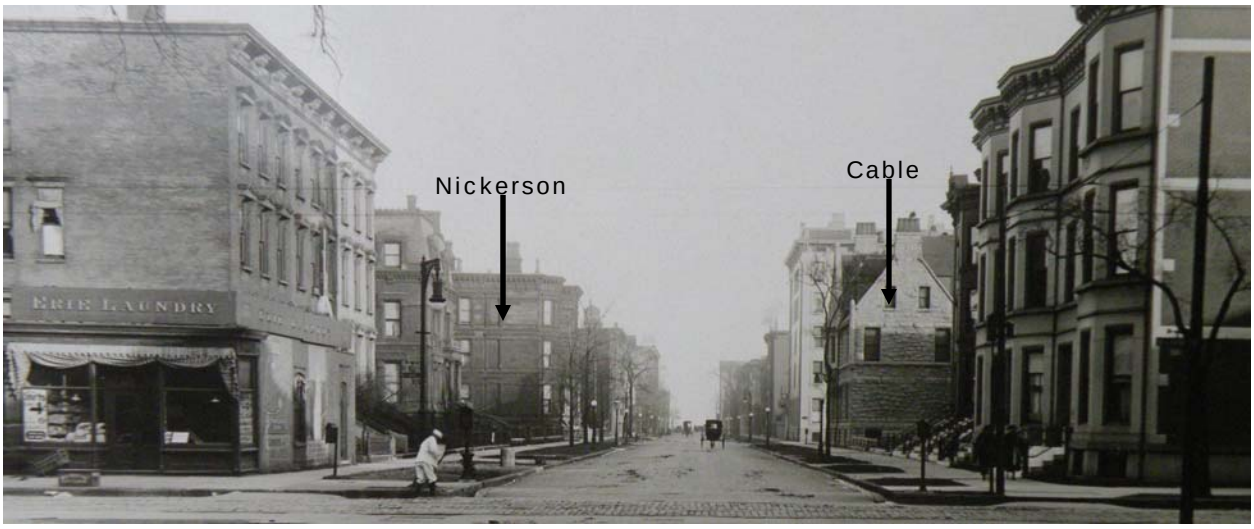
Despite these changes, the Near North Side Multiple Property District retains more than sufficient historic integrity for Chicago Landmark designation. It is a significant group of historic buildings originally built as single-family houses, attached houses, and small flats buildings. As such, they exemplify the important and significant development of this portion of the Near North Side community area as a high-quality residential neighborhood in the 1870s, 1880s, and 1890s. The buildings are excellent examples of architectural styles important to Chicago history. They exhibit excellent traditional use of building materials and craftsmanship. The district's historic and architectural significance has been preserved in light of its location, overall design, setting, materials, workmanship and ability to express its historic and architectural value to the City of Chicago.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever an area, district, place, building, structure, work of art or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its preliminary evaluation of the Near North Side Multiple Property District, the Commission staff recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of all buildings.



View looking east along Erie St. from State St. in 1915. The Nickerson and Cable houses are visible in the distance. *Chicago History Museum, ichi-12037*

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Quarterly Bulletin of American Institute of Architects
Railway World
Sanitary Engineer

View looking southeast along Michigan Avenue, 1929.

Chicago History Museum, dn-0020190

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The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council that individual building, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Planning and Development, Bureau of Planning, Historic Preservation & Sustainability , City Hall, 121 North LaSalle Street, Room 1006, Chicago, IL 60602; (312-744-3200) phone; web site: www.cityofchicago.org/landmarks

This Preliminary Summary of Information is subject to possible revision and amendment during the designation process. Only language contained within the final landmark designation ordinance as approved by City Council should be regarded as final.